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# ENG 5004-001: Emerging Genres: Readers, Authors, and Texts in Restoration and 18th Century England

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## **English 5004: "Emerging Genres: Readers, Authors, and Texts in Restoration and 18<sup>th</sup> Century England"**

My other title for this course was "Authors Creating Readers Creating Texts Creating Authors ...." This summer we will study the literature that emerged in the aftermath of a "world turned upside down" by civil war and thus defined by dramatic cultural reconfiguration. More specifically, we will concentrate on the complex synthesis of new groups of readers and of writers--and the genres to which they turned.

### **TEXTS**

- Daniel Defoe's *A Journal of the Plague Year* (Norton critical ed.)
- Samuel Richardson's *Pamela* (Penguin ed.)
- Henry Fielding's *Joseph Andrews* (Norton critical ed.)
- *Popular Fiction by Women 1660-1730* (ed. Backscheider & Richetti)
- *The Longman Anthology of British Literature* Vol. 1 (ed. Damrosch et al)
- *The Norton Anthology of British Literature* Vol. 1, 7<sup>th</sup> ed. (ed. Abrams et al)

### **POLICIES AND ASSIGNMENTS**

1. First and most importantly, please be fully prepared for each class. This includes having read all assigned material AND having prepared for discussion by completing your pre-class journal entry and/or by jotting down additional questions or ideas which the class as a whole might take up. You will be asked on a random basis to begin class discussion based on this preparation. Additional research/preparation may be assigned as "mini-missions." (More than three unexcused absences will reduce your class participation grade to an F.)
2. Groups will be assigned and take responsibility for presentations on the Richardson and Fielding novels. Time will be allotted each week beginning week 3 to work on this project. Presentations will be given week 7.

3. A critical/exploratory reading journal of 7 entries (one entry per week through week 7--min. of 400 words per entry). I would like you to explore what for you is ONE central or intriguing question raised by your readings and by our collective class readings (be sure to focus on a single idea; this is not meant to be review or freewriting--but you might split the entry, starting it before class and finishing it after our discussion). Entries might focus on the texts, the material you have gathered for a report, or a connection you make between or among texts. Or . . . ? The goal is to use writing to further your thinking about the class, the readings, the genres, the period. It is also a place to generate and then to refine ideas for your final project. I will collect these journals on a random basis--and then at semester's end--so please have all entries up to date and bring them to class each day. Given this process, a notebook you can add pages to might be best. I do not expect polished, edited prose here; instead, I am looking for focus and for serious, interesting critical thinking.
4. An 8-10 page critical essay or pedagogical project. Preliminary topics should be cleared with me by 7/8/02 at the latest. The essay/project is due 7/29. Primary text references in MLA form are required but secondary materials are optional. Also, be sure you are familiar with both the University's and the English Department's policies on plagiarism.
5. Disabilities: If you have a documented disability and wish to receive academic accommodations, please contact the Coordinator of the Office of Disability Services (581-6583) as soon as possible.
6. Grading: Class participation (including beginning class discussions, mini missions, etc.)=20%; Journal=25%; Novel presentation=25%; final essay/project=30%

Reading Plan

Week 1

M--Introductions

T--Norton intro. to the period (pp. 2045-2069)

W-- from Locke's "Essay on Human Understanding" (Norton 2145-2150) and "On Ideas" (Longman 2630-35); and from Bunyan's *Grace Abounding and Pilgrim's Progress* (Norton 2132-2145)

Th-- Longman intro. to the period (pp. 1979-2002); Behn's "The Disappointment" (Longman 2129-2133) and Rochester's "The Disabled Debauchee" (Longman 2195-2196)

Week 2

M--J Paul Hunter, "Readers Reading" (in *Before Novels* PR858.S615H81990--on two hour reserve in the library); from Carleton's *The Case of Madam Mary Carleton* (2030-2039); from Pepy's *Diary* (Longman 2003-2018)

T--Th--Behn's *Oroonoko* (in Norton)

The following readings are grouped and times will depend on our progress and pace. Groups, generally, will meet on Wednesdays.

Week 3

Continue with *Oroonoko*; groups begin; letters by Montagu (Longman 2557-2565); Haywood's *The British Recluse* and *Fantomina* (in Backscheider & Richetti)

Week 4 (off July 4<sup>th</sup>)

Continue with Haywood; McKeon's "Generic Transformation and Social Change" (in *Modern Essays on Eighteenth-Century Literature* PR442.M571988--on two hour reserve in the library); Begin "Perspectives: Reading Papers" (Longman 2311+)

Week 5

Continue with "Perspectives"; Defoe's *Journal of the Plague Year*

Week 6

Continue with *Journal*; Johnson's "On Fiction," "On Biography," "On Misella, A Prostitute," and "Misella Continues" (Longman); Thrale's life-writings (Longman 2829-2843)

Week 7

Group presentations of *Pamela* and *Joseph Andrews*

Week 8--Projects due

"Slavery and Freedom" (Norton 2806-2821; from Cowper's "The Task" 2875-2880)

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### Novel Presentations--Week 7

We'll divide into two groups. You will read and present a novel, with the purpose of helping the other group to understand your novel and something about its place in 18<sup>th</sup> century literature and culture (relative to developing groups of authors and readers, in particular), as well as its importance to the development of the novel as a genre.

Include the following components:

- A two to three page plot outline (group handout)
- An 8 to 10 source annotated bibliography of major and/or especially interesting criticism on the work (group handout)
- A class presentation emphasizing: 1) relevant historical, literary, and biographical contexts; and 2) close readings of themes, genre, style, etc. Please include specific quotations/passages from the text. You might select a major idea or theme and use that to unify and focus your presentation. Also consider asking the class to analyze passages.
- Each student should complete a two page memo to me outlining the group process, its successes and failures, an insight gained about group projects from having completed the process, and an insight gained about the period from having done the project.

Each group will meet once weekly (starting in week 3) to discuss the novel and presentation. I would suggest that each group establish a set reading outline and use the early discussion sessions to identify the major issues the group wishes to emphasize in the presentation and assign tasks.